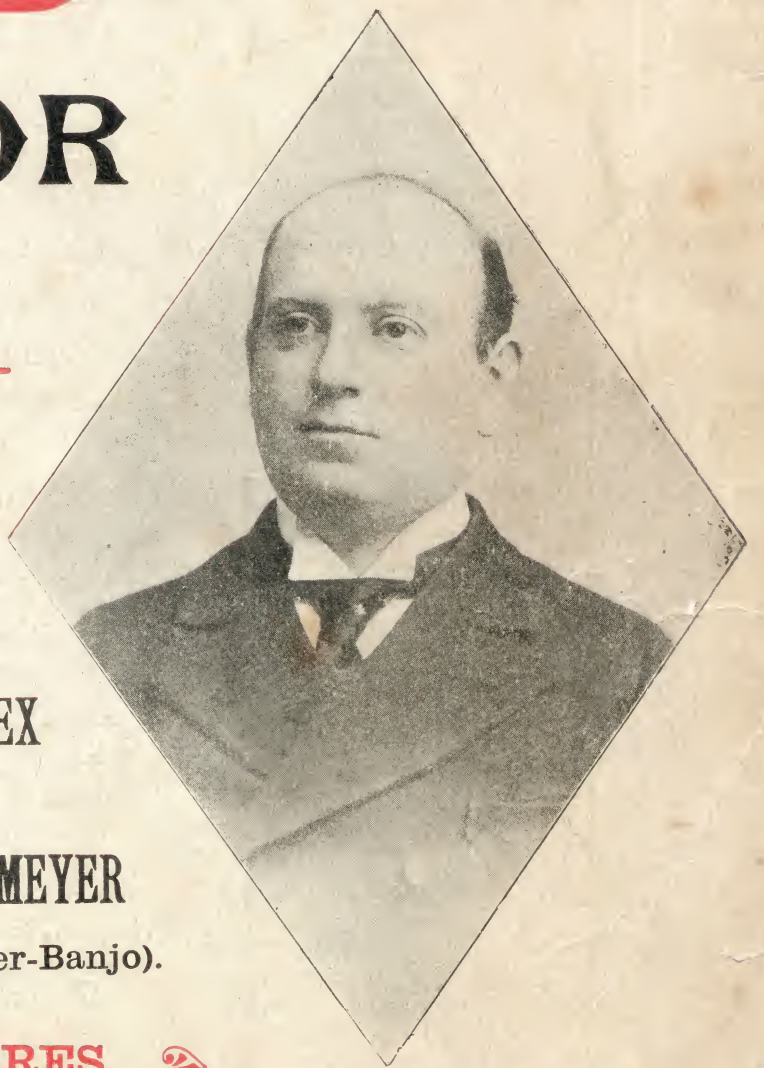


THE
ESSEX-CAMMEYER
BANJO
AND
ZITHER-BANJO
TUTOR



By
CLIFFORD ESSEX
AND
ALFRED D. CAMMEYER
(The Inventor of the Zither-Banjo).

❧ **SPECIAL FEATURES.** ❧

The correct manner of holding both left and right hands, illustrated by means of Photogravure.

Right hand double fingering (to facilitate rapid execution) fully explained.

Scales, Chords and Studies in every key, simple and advanced.

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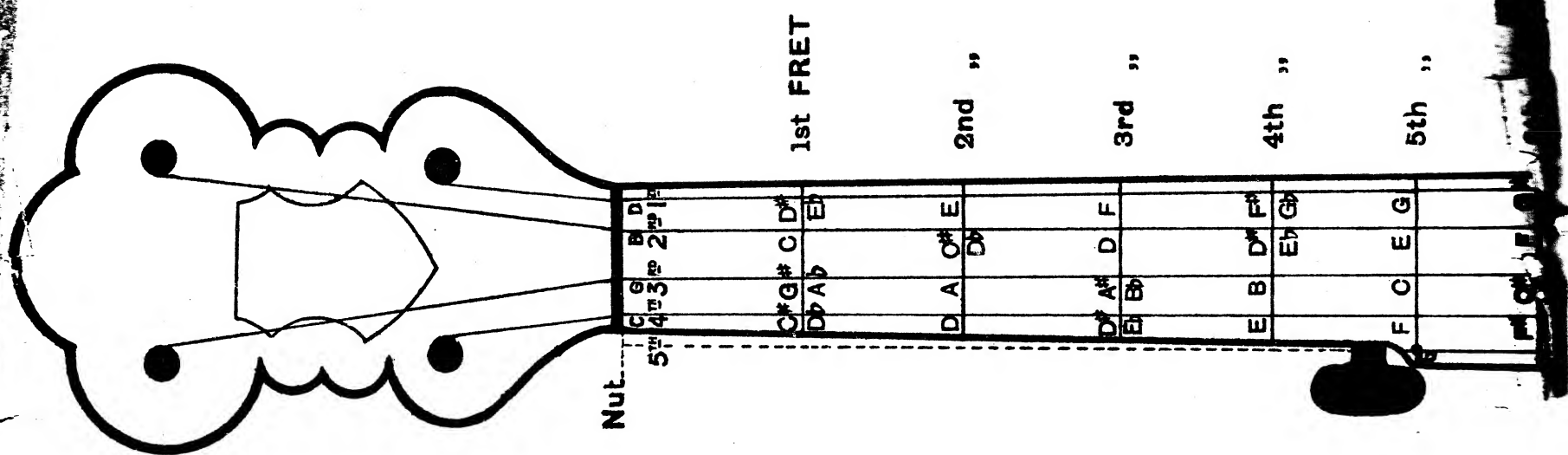
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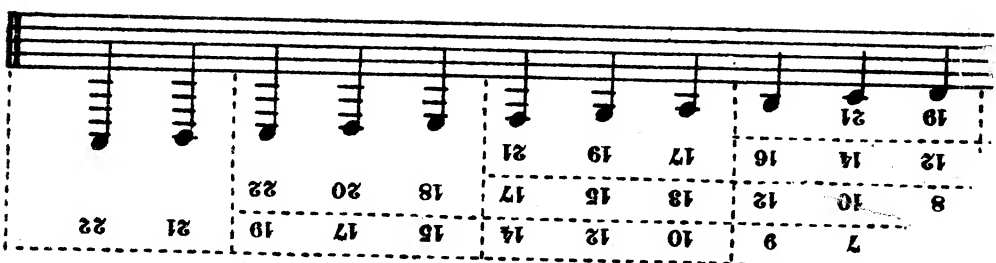
1st string		2nd string		3rd string		4th string	
o	1	o	2	o	3	o	4
3	5	4	5	7	9	11	12
6	8	7	9	10	12	14	16
9	11	10	12	13	15	17	19

NOTE. The figures indicate the frets.

Essex & Cammeyer Banjo

BANJO AND ZITHER-BANJO.

7th	G	D	F#	A
			Gb	
8th	G#	D#	G	A#
	Ab	Ed		Bb
9th	A	E	G#	B
			Ab	
10th	A#	F	A	C
	Bb			
11th	B	F#	A#	C#
		Gb	Bb	Db
12th	C	G	B	D
13th	C#	G#	C	D#
	D#	Ab		E#
14th	D	A	C#	E
			Db	
15th	D#	A#	D	F
	Eb	Bb		
16th	E	B	D#	F#
			Eb	Gb
17th	F	C	E	G
18th	F#	C#	F	G#
	Gb	Db		Ab
19th	G	D	F#	A
			Gb	
20th	G#	D#	G	A#
	Ab	Eb		Bb
21st	A	E	G#	B
	A#	F	Ab	C
22nd	Bb			



Banjo and Zither-Banjo Tutor.

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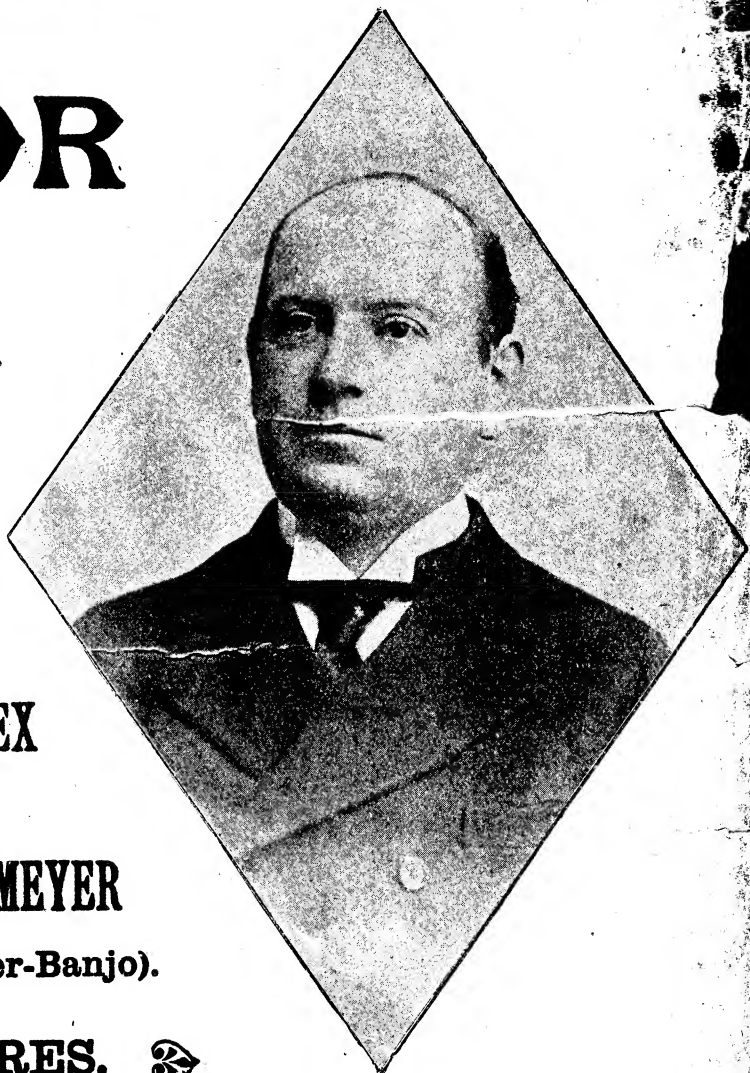
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GLOSSARY OF MUSICAL TERMS.

Accelerando, or accel, Gradually quicker.

Adagio, Slow and pathetic.

Ad libitum, or ad lib, At will or pleasure.

Alla breve, A quick kind of common time.

Allegretto, Cheerful, but not too quickly.

Allegro, Quickly.

Andante, Moderately slow and very distinct.

Andantino, In a flowing style.

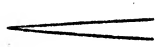
Cadenza, Strictly a cadence or close at the end of a song or movement in a piece of music, it often indicates some fanciful passage which is generally written in small notes.

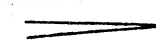
Cantabile, In a graceful singing style.

Con brio, With brilliancy.

Con fuoco, With fire.

Con spirito, With spirit.

Crescendo, cres, or  Gradually increasing the sound.

Diminuendo, dim, or  Gradually diminishing the sound.

Dolce, or dol, Softly and sweetly.

Forte, for, or f, Loud.

Fortissimo, ff or fff, Very loud.

Giocoso, Sportively.

Giusto, Just, Exact.

Giusto tempo, Exact time.

Grave, The slowest time.

Largo, In a large grand style.

Larghetto, Not too slow.

Lento, Slow.

Maestoso, Majestically.

Mezzo, Moderate.

Mezzo piano, or mp, Moderately Soft.

Mezzo forte, or mf, Moderately loud.

Moderato, In moderate time.

Mosso, Quick, stirring.

Parlando, In a speaking manner.

Pastorale, In a simple pastoral style.

Patetico, Pathetically.

Perdendosi, or perden. Gradually softer and slower a dying away of the sound.

Piano, pia or p, Soft.

Pianissimo, ppino, or ppp, Very soft.

Piu mosso, Rather quicker.

Presto, Very quick.

Prestissimo, As quick as possible.

Rallentando, Gradually slower.

Religioso, In a devotional manner.

Rinforzando, rf or rinf, With additional tone and emphasis applied to certain notes.

Risoluto, With boldness and resolution.

Ritardando, Ritard or Rit, A keeping back, a gradual slackening of the time and diminution of tone.

Sforzata, or sf, That a particular note is to be played with force.

Sostenuto, Sustained.

Tempo, Time.

Tenuto or ten, That the notes are to be kept down.

Tutti, All.

Tutti Corde, Upon all the strings.

Un poco, A little.

Vivace, Lively.

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P R E F A C E.

Whatever the origin of the Banjo may have been, and there is no trustworthy evidence on the point; there is not the slightest doubt that it has become a thoroughly popular instrument, and, at the present time, numbers more devotees in its ranks than was ever the case before.

The object of this work is to place before the Student a course of instruction on the Banjo and Zither - Banjo, as thorough and comprehensive as it lies in the power of the writers to make it.

It will be found to embrace the first principles of the Rudiments of Music, so far as concerns these Instruments, followed by a Study of the Banjo from the earliest stages, up to the highest form of the art.

The technical differences between the Banjo and Zither - Banjo (where they exist,) will be found to be fully and clearly set forth.

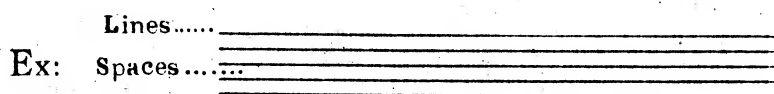
Clifford Essey.
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RUDIMENTS OF MUSIC.

Musical sounds, which are called notes, are indicated by the first seven letters of the alphabet, namely A. B. C. D. E. F. G.

STAVE.

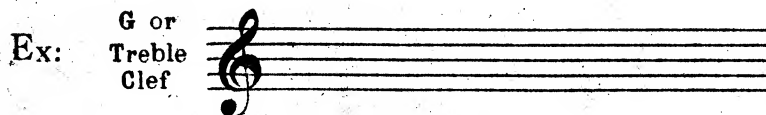
A stave consists of five parallel lines, drawn horizontally, equi-distant from one another, and the distances between the same are called the spaces.



CLEF.

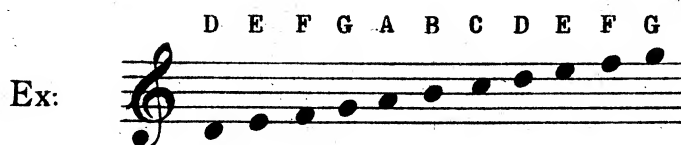
A Clef is a sign placed on a line of the stave to which gives its name.

There are various clefs used in Music, but only the G or Treble clef is used in writing for the Banjo.



NOTES ON STAVE.

Notes are written *on* the lines, *between* the lines, and *above* and *below* the lines of the stave.



LEDGER LINES.

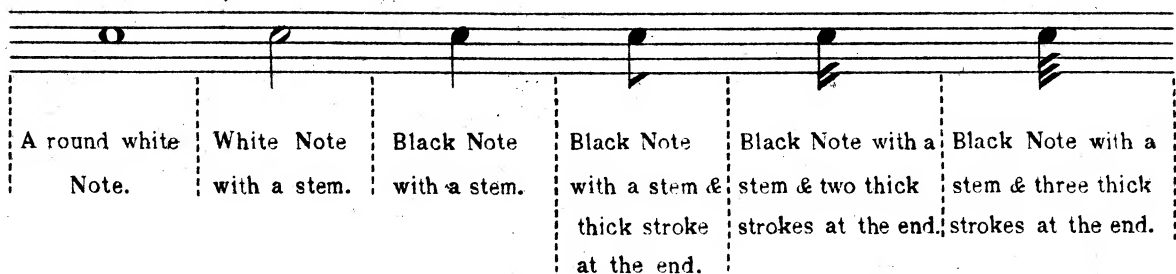
Notes are also written on short lines drawn above and below the stave. These lines are called Ledger Lines.



NOTES IN GENERAL USE.

There are six kinds of notes in general use, each note having a separate name and shape of its own, which indicates its value or duration of sound.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



A Semibreve.

is equal to

2 Minims.

or

4 Crotchets.

or

8 Quavers.

or

16 Semiquavers.

or

32 Demisemiquavers.



Two or more consecutive quavers, or notes of less value, are generally joined together.

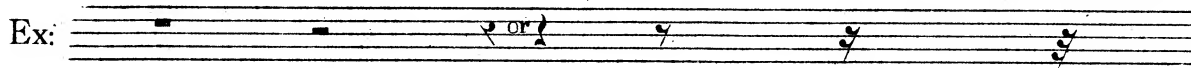


RESTS.

3

Are small marks denoting silence, each rest is equal in value to the note of the same name.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

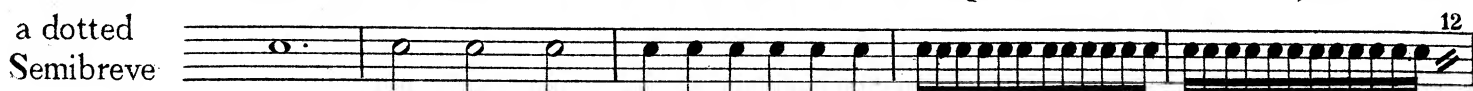


A small additional crook to a rest, diminishes its *value one half*.

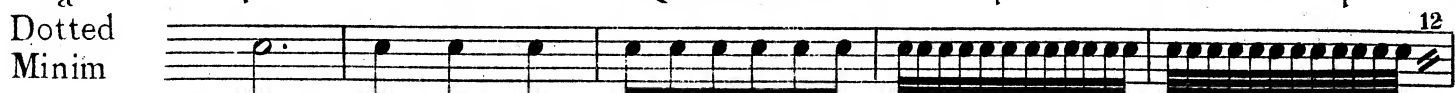
DOTTED NOTES.

A small dot placed after a Note or Rest increases its value *one half*.

Therefore is equal to 3 Minims or 6 Crotchets or 12 Quavers or 24 Semiquavers & so on



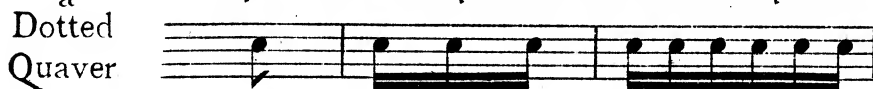
is equal to 3 Crotchets or 6 Quavers or 12 Semiquavers or 24 Demisemiquavers.



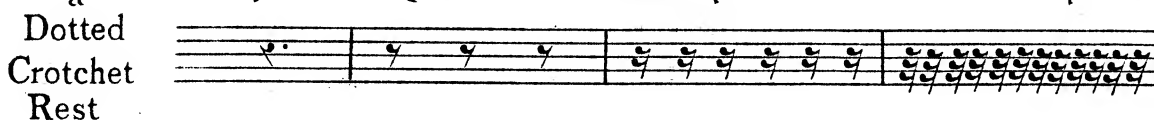
is equal to 3 Quavers or 6 Semiquavers or 12 Demisemiquavers



is equal to 3 Semiquavers or 6 Demisemiquavers

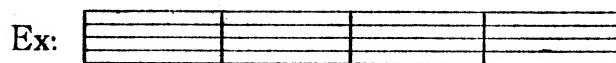


is equal to 3 Quavers or 6 Semiquavers or 12 Demisemiquavers



TIME.

Is the subdivision of music into equal parts by short lines called *Bar Lines* drawn across the stave. The Music between these lines is called a *Bar* or *Measure*.



Each Bar or Measure throughout must contain the same number of Minims, Crotchets, Quavers, etc: or their equivalents in other notes or rests.

The Indication of time is by means of figures, or a **C** placed at the beginning of every piece of music, called the Time Signature.

Two Figures or groups of figures (one placed over the other) are required to indicate the time in Music.

The Lower Figure or group, represents the division of the semibreve.

The Upper Figure or group, represents the number of such notes contained in each bar.

DIVISION OF TIME.

Time is divided into *Common* and *Triple*.

In *Common* time the *bar* contains an even number of beats or parts – *Two* or *Four*.

In *Triple* time the *bar* contains an uneven number of beats – *Three*.

Both *Common* and *Triple* Time are subdivided into *Simple* and *Compound*.

In *Simple* Time the value of each beat is a Simple note such as a minim, crotchet, or quaver, etc:

In *Compound* Time the value of each beat is a dotted compound note, therefore the upper figure of the Time Signature must be a multiple of three.

COMMON TIME.

contains four crotchets in a bar, or their equivalents.

marked

COUNT	1 2 3 4	1 2 3 & 4	1 & 2 3 & 4

HALF COMMON TIME.

contains two crotchets in a bar, or their equivalents.

marked

COUNT	1 2	1 & 2	1 & 2 &

TRIPLE TIME.

contains three crotchets in a bar, or their equivalents.

marked

COUNT	1 2 3	1 & 2 & 3	1 & 2 3

also

marked

COUNT	1 2 3	1 & 2 & 3	1 & 2 3

NOTE – Music marked C is generally played much quicker than music marked C .

COMPOUND TIME.

5

contains six quavers in a bar, or their equivalents.

marked  Count. 1 2 3 4 5 6  Counted as two dotted crotchets  

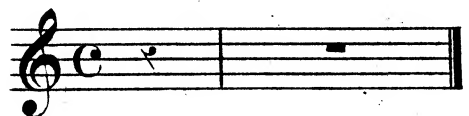
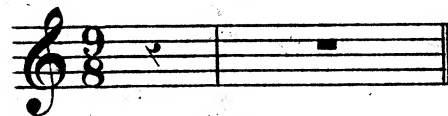
also

contains nine quavers in a bar, or their equivalents.

marked  Count. 1 & 2 & 3 &  Count. 1 & 2 & 3 &  

A REST.

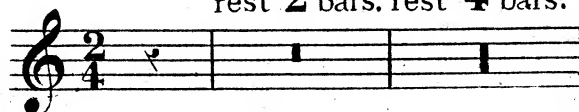
For a *whole* bar is always made like a semibreve rest whether the time be common or triple.

A Rest for *Two* bars is marked by a thick stroke from one line to the next.

A Rest for *Four* bars is marked by a thick stroke from one line to the next but one.

rest 2 bars. rest 4 bars.



TRIPLETS.

A *triplet* in music signifies that three notes are to be played and counted as two notes of the same kind, and is generally marked with the figure 3 with a curved line over or under it.

COUNT. 1 2 3  1 2 

Occasionally six notes are treated as four. The figure 6 is then used with a curved line under or over it.

Ex: 

SHARP (#)

Is a sign, and when placed before a note raises it one semitone.

DOUBLE SHARP (x)

Is a sign, and when placed before a note raises it two semitones.

FLAT (b)

Is a sign, and when placed before a note lowers it one semitone.

DOUBLE FLAT (bb)

Is a sign, and when placed before a note lowers it two semitones.

NATURAL (n)

Is a sign, and when placed before a note contradicts either the sharp or flat used before the note previously.

SIGNATURE.

Sharps and Flats are placed at the beginning of the stave to denote the Key the music is written in, also to avoid using so many accidentals.

Each note of the same name is affected throughout the piece unless contradicted by an Accidental.

ACCIDENTALS.

Are Sharps or Flats occurring in a piece and not belonging to the Signature.

Their influence lasts throughout the bar or measure in which they occur.

RHYTHM.

Is the arrangement of musical ideas with regard to time and accent.

PHRASING.

Is the art of rendering a musical composition so as to properly convey the composers ideas.

ACCENT.

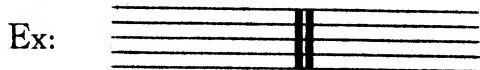
Is the stress laid upon a note to bring it into prominence in the interpretation.

Accents are indicated by the marks > or ^ above or below a note.

DOUBLE BARS.

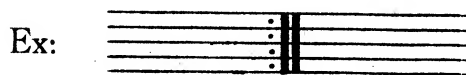
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Are used to mark the conclusion of a piece, or some movement of same.

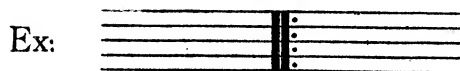


REPEATS DOTS.

When a passage is meant to be repeated it is signified by placing dots before the double bars.

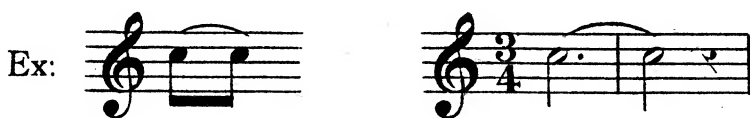


Dots placed after a double bar signify that the music is to be played to the next double bar, and then repeated.



TIED NOTES.

Are distinguished by a curved line placed over two notes of the same name, and signifies that the first only is to be played and held the length of the two.



STACCATO.

Means that the notes must be played shortly and distinctly, and either dots or dashes over or under notes are used to indicate the same.



TURN.

A Turn is composed of three notes: The principal note, the one above, and the one below.

A Turn is marked: — ~ and is either *direct* or inverted.



The notes used to form a Turn depend upon the Signature.

If the upper note requires an accidental

it is written



If the lower note requires an accidental

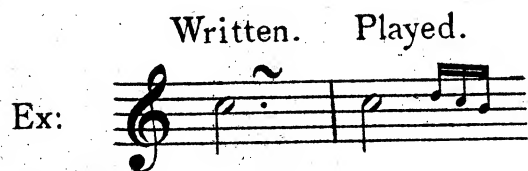
it is written



If both, it is written

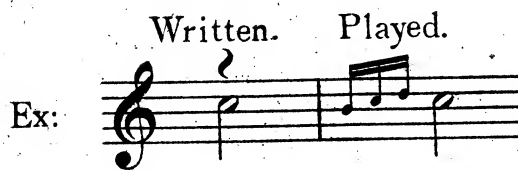


A Turn on a dotted note is placed over the dot, the note is struck first and the turn played afterwards.

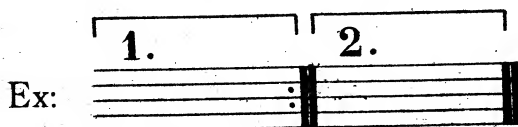


INVERTED.

An Inverted turn is marked 2. This is made with the same notes, except that it commences with the lowest first.



When the figures 1.& 2. or 1st time & 2nd time are placed under lines and near the double bars, The music should be played first to the double bar, but when repeated, the bar or bars marked 1. should be omitted, and bar or bars marked 2. played instead.



D.C. OR DA CAPO.

These signs indicate that the music is to be repeated from the beginning.



This sign means that the music is to be repeated from the first S .

DAL SEGNO, OR D.S.

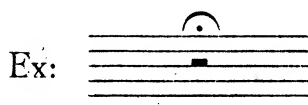
These words, or abbreviation, mean repeat from the Sign S .

DA CAPO AL SEGNO, OR D.C. AL S .

These words, or abbreviation, are used when the Sign S is used close to the beginning of the music, and means begin again at the Sign.

PAUSE.

The mark \frown above or below a note signifies that a greater value should be given to it than its denomination warrants, and is according to the taste of the performer. This applies also to a rest.



A pause placed over a double bar indicates the ending of the piece after Da Capo or D.C.

The words *Fine* or *Al Fine* are often used instead of the pause.



8^{va}

Means the music should be played an octave higher.



SCALES.

A scale is formed of a succession of eight sounds, arranged in regular alphabetical order.

There are two kinds of scale, viz. the **DIATONIC** and the **CHROMATIC**.

The Diatonic consists of seven consecutive alphabetic sounds, and the octave of the first —

C. D. E. F. G. A. B. & C.

The Chromatic consists of the twelve semitones contained within an octave: —

C. D \flat . D \sharp . E \flat . E \sharp . F. F \sharp . G. A \flat . A \sharp . B \flat . B \sharp . C.

Scales are divided into the Major Mode and the Minor Mode.

The Major Scale, so called because the interval of a 3rd from the key note is Major, or greater by one semitone than the same interval in the Minor scale.

For instance in the C Major the interval from C to E contains four semitones; in C Minor the 3rd from C to E \flat , contains but three.

The Major scale consists of five tones, and two semitones, the latter coming between the third and fourth and seventh and eighth notes.



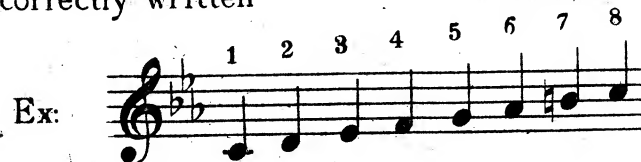
The Minor Scale, is so called from its third from the tonic or key note being Minor, or less one semitone than the Major.

Every Major scale has its *relative minor*, and the signature of both are the same: but the position of the semitones will be found to differ.

To make a Major scale Minor, the 3rd and 6th degrees must be lowered one semitone: and the seventh degree must be raised by an accidental to make it a leading note.



This would be more correctly written



as the Minor scale requires for its signature either three sharps less, or three flats more, than its Major of the same name; thus: – C Major has no key signature. C Minor has three flats.

The relative Minor of any Major key is found on the sixth degree of the scale; thus: –

A. (sixth degree ascending) is the relative Minor to C.



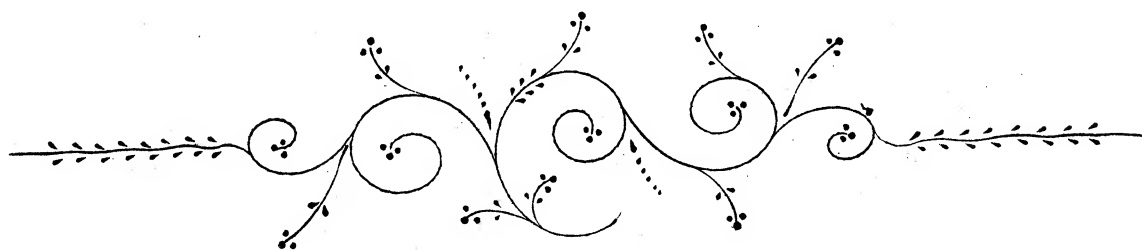
E. (sixth degree ascending) is the relative Minor to G.



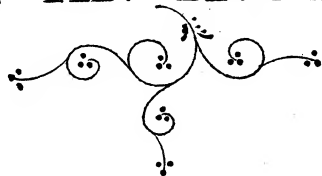
The relative Major of any Minor key is found on the sixth degree descending; thus: –

C. (sixth degree descending) is the relative Major of A MINOR.

(See Major and relative Minor Scales and Exercises. p. 53. et seq.)



CHOOSING AN INSTRUMENT.

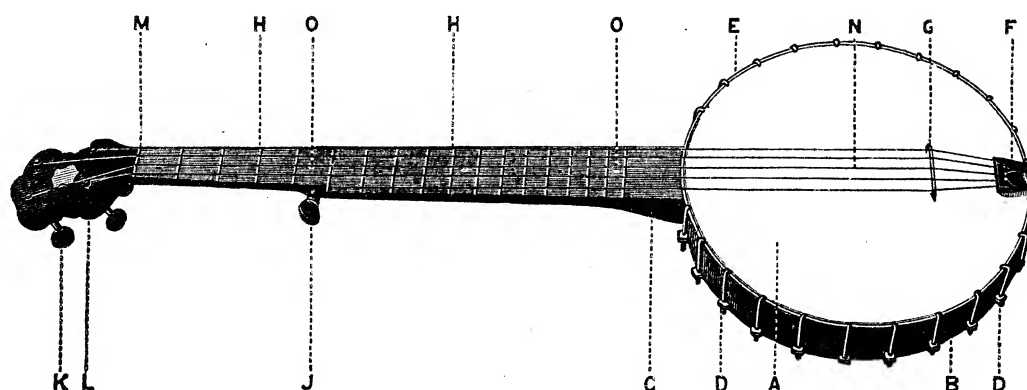


Let the intending student purchase in the first instance *the best instrument he can afford.*

Let him not be guided by that very prevalent saying "anything is good enough to learn upon, if I get on I'll buy a good one." *Nothing can be too good to learn upon.*

The better toned the instrument, the better will even the earliest efforts sound, and greatly tend to encourage the beginner to make progress.

COMPONENT PARTS OF THE BANJO.



A. The Skin or Vellum.

B. The Hoop.

C. The Handle or Arm.

D. The Brackets.

E. The Rim.

F. The Tailpiece.

G. The Bridge.

H. The Frets.

J. The Thumb Peg.

K. The Pegs.

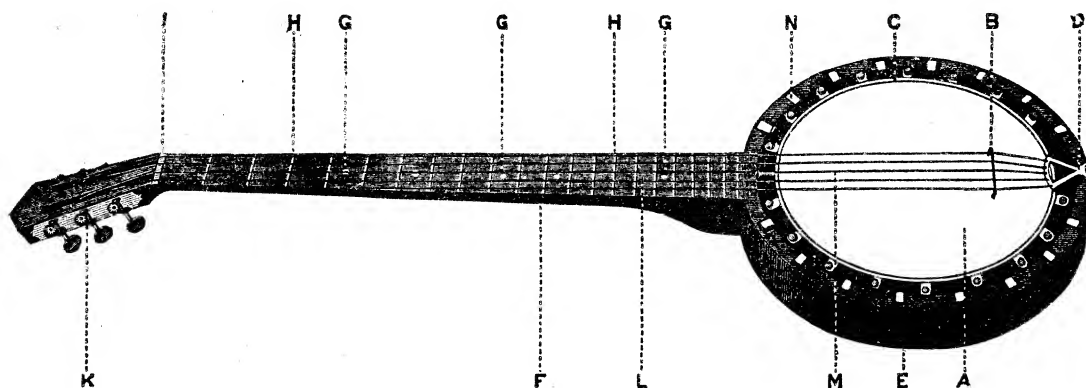
L. The Peg Head.

M. The Nut.

N. The Strings.

O. Position dots.

COMPONENT PARTS OF THE ZITHER-BANJO.



A. Skin or Vellum.

B. Bridge.

C. Metal Hoop.

D. Tail piece.

E. Sound Box.

F. Arm.

G. Position Dots.

H. Frets.

J. Nut.

K. Machine Head.

L. Fingerboard.

M. Strings.

N. Brackets.

THE STRINGS. BANJO.

The Banjo is strung with *five* strings, that furthest away from the body, when held in position, being called the First or D string, that next, the Second or B, that next, the Third or G, then the Fourth or C, and lastly, the Fifth or octave G. (N.B. This string is never "stopped")

Avoid having the strings *too thin*, they lack tone, and do not tend to strengthen the fingers.

The pupil will find a great advantage in using a very thin steel first string, (that used on the fifth string of the Zither - Banjo being the best) as it is always true, and seldom breaks or gets out of tune.

The fourth should always be a *silk* string, wound with wire.

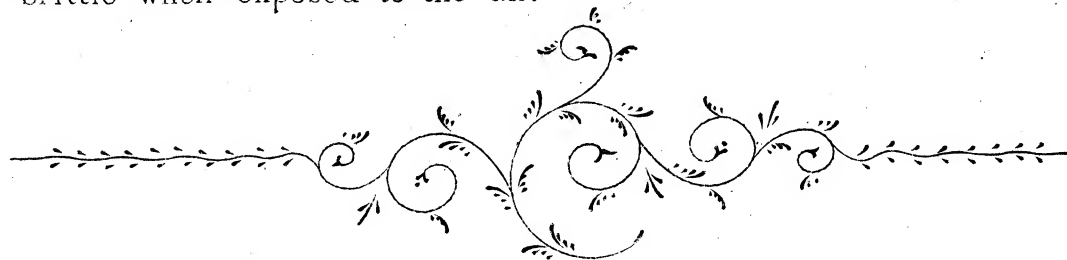
Those made of *steel* wound with wire give a dead dull tone, and seldom make correct notes when stopped at the higher frets.

FALSE STRINGS.

Gut strings which when open are in tune, and when stopped sound either sharp or flat notes, should be thrown away as useless.

Cheap strings are dearest in the end, from the number wasted in this manner.

The Gut strings should be kept in a metal box, and if possible in oiled paper, as they get dry and brittle when exposed to the air.



THE STRINGS. ZITHER - BANJO.



The Zither - Banjo requires three steel strings, viz. the First, Second and Fifth.

It is important they should be of the proper guage, or if too thick, they are very hard to pick, and when stopped make the note sharp.

The third and fourth strings are the same as on the Banjo.

THE BRIDGE.

AND WHERE IT MUST BE PLACED.

The Bridge should be made of maple, or some open grained wood.

Boxwood, ebony, celluloid, ivory &c: all destroy tone.

It must be placed at the same distance from the 12th fret, as the 12th fret is from the nut at the top of the handle. *This is of the utmost importance.*

A little rosin should be rubbed into the skin, under the supports of the bridge, to prevent it moving. * *A non-slipping Bridge* entirely obviates this difficulty.

The Bridge must never be lowered after using. The notches in it should fit the strings tightly, otherwise they will buzz. These remarks apply to both Banjo and Zither - Banjo.

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THE SKIN OR VELLUM.

This is a very important part of the Banjo, being really the sounding board.

It should be stretched very tightly by means of the brackets surrounding the rim.

The Key should be applied evenly all round.

Avoid screwing up in damp weather, To clean the vellum, use nothing but bread.

THE FINGERBOARD.

FRETS.

The fingerboard will be found to be spaced out into divisions which are called *frets*. These frets should be raised, Banjos with smooth fingerboards are "old time," and out of date. Some of the advantages of raised frets are:— Greater clearness of tone, and carrying power. A gain, in all stretches, and "position playing" made easy. (see p. 43.)

The pupil should study the fingerboard accompanying this work, and gradually commit to memory the names of the notes at the different frets.

It will be seen that every note upon the *first string* can be found *three* frets higher up on the *second string* or *seven frets* higher up on the *third string*.

This will be found especially useful in reading chords.

HOLDING THE BANJO OR ZITHER-BANJO.

The pupil should sit squarely and easily in his chair.

Place the hoop of the Banjo on the right thigh, tucking it well back into the right arm, and pressing it, at an angle against the right leg, with the body.

Then drop the wrist upon the rim, and allow the hand to take its position as explained in "Position of Right Hand" (see below.)

The instrument will then be found to be securely held in place without the aid of the left hand.

The handle should not be held in the air, but at an easy angle, thrown rather forward, bringing the fingerboard well under the eye of the performer, without necessitating the head being turned to any great extent.

The right heel may be slightly raised to prevent the Banjo slipping.

POSITION OF THE RIGHT HAND. BANJO.

The Right Hand should be laid naturally down just over the bridge, with *thumb extended*, parallel with the strings, as in the illustration (Fig: 1.)



FIG. 1.

The little finger should rest lightly upon the skin, and the first and second fingers should be close together upon their respective strings

Pick cleanly with the very tips of the fingers, carefully avoiding any tendency to pull up the strings.

Let the power of "picking" come from the second finger joints.

The first string is picked with the second finger, the second string with the first finger, and the third, fourth, and fifth strings with the thumb.

In chords of *four* notes, let the thumb slip off the Bass string on to the third, thus sounding two notes, closely followed by the first and second fingers on their strings as above.

Some players prefer in these chords to use the thumb and *three* fingers.

It is not very material, but in this way there is a greater chance of the strings being pulled up, jarring notes being the result.

Forte passages are played close to the bridge, where all exercises should be practised to strengthen the fingers.

Piano passages should be played about an inch or so from where the handle joins the hoop, as described in Position of Right Hand for the Zither - Banjo.

A more harp like tone is here produced suitable for accompaniments to songs &c:

The thumb should strike all strings *down*, towards the skin, Double the sound will thereby be produced, and the effect of *slides* &c: greatly enhanced.

Much attention should be paid to training the thumb.

POSITION OF THE RIGHT HAND. ZITHER-BANJO.

The right arm should hang easily from the shoulder, the centre of the fore arm resting against the edge of the sound-box, at from two to four inches from the tail piece.

The wrist should be well arched, and the hand so placed that the extended thumb is *only about an inch from the last fret on the handle of the instrument:* (Fig: 2.)

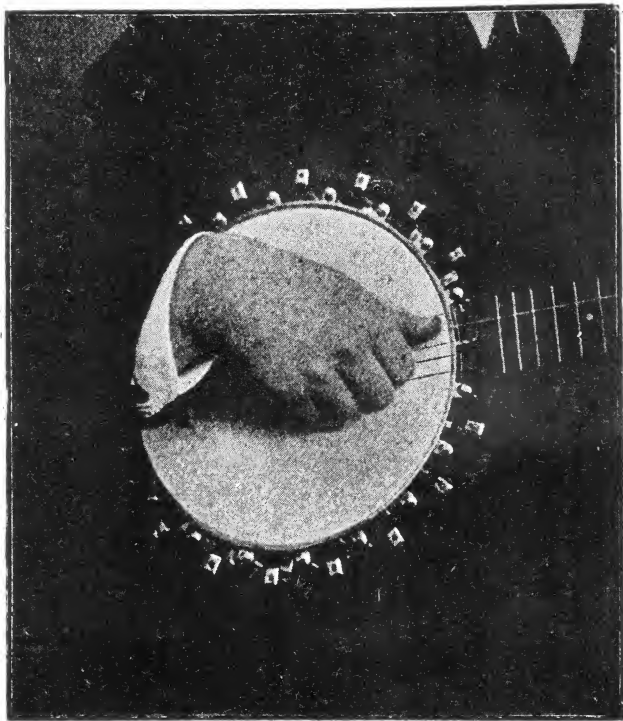


FIG. 2.

The fingers should be almost perpendicular to the vellum, hanging, without the least stiffness, so that the nails or finger tips may just touch the strings.

The fourth finger, which should be quite stiff, does not necessarily rest upon the vellum, except to serve as a guide, to regulate the touch of the other fingers on the strings.

The greatest care must be taken *not to pull up* the strings.

With the exceptions here mentioned, the rules for the Banjo, apply to the Zither-Banjo equally.

POSITION OF THE LEFT HAND.

BANJO AND ZITHER-BANJO.

The wrist of the left hand should be well thrown out and arched as in the illustrations (Fig. 3 & 4.) so that the finger tips alone may come down upon the strings at the frets desired, except where a *Barré* or *Position Barré* passage occurs. (See *Barré* and *Position Barré* p.33.)

The thumb should rest on the back of the handle, constantly changing its position to suit the fingers. See illustrations (Fig. 3 & 4.)

The elbow must be kept *as close as possible to the side*.

Press the finger tips firmly upon the strings, just *behind* the frets, not *on* them, and pure notes will be the result.

Avoid all appearance of *grasping* the handle of the Banjo with this hand, the fingers and the wrist should describe a graceful curve.

Lose no opportunity of watching good players, much may be acquired by attempting to imitate their style and technique.



FIG. 3.



FIG. 4.

TOUCH.

With the Banjo, as with all other instruments, this is the most difficult thing to acquire: and can only be the result of patient practice.

By strictly following the instructions before given, as to the method of holding both the right and left hands, always "picking" cleanly and firmly, at the same time paying great attention to the stopping of the strings, the mastery is gradually gained over the instrument, and the jarring and muffled tones are no longer heard.

SIGNS FOR FINGERING.

An "*open*" string is the natural string extending from the nut to the bridge, it becomes "*closed*" or "*stopped*" when pressed with the fingers of the left hand.

The fingering is indicated by the following figures placed above or below the notes as follows:

L.H. or LEFT HAND. (written above the notes)

Open String	○
First finger	1
Second finger.....	2
Third finger	3
Fourth finger.....	4

Where the Octave or fifth string
is to be used the following sign will indicate it



R.H. or RIGHT HAND. (written below the notes)

First finger	1	or	.
Second finger.....	2	,,	..
Third finger	3	,,	...
Thumb.....	+	,,	+

N.B. Signs ①②③ &c: placed below certain notes indicate that they are to be produced on strings corresponding with the numbers.

HOW TO PRACTISE.

Generally speaking too little importance is attached to the subject of practice, consequently much time is wasted.

The learner cannot be too strongly recommended to persevere in thoroughly understanding and mastering the Rudiments of Music and Elementary exercises.

All future progress will depend upon this.

If there be but two notes to be played, those two notes should be *well* played.

Never pass a mistake, but play the passage or movement over and over again until it is mastered.

Practise slowly at first increasing the rapidity by degrees.

Much time will be saved by selecting and practising the difficult points of a piece separately; also by practising a piece in small portions, joining the parts as a whole, when thoroughly conversant with them.

Always practise a piece with the repeats as written, otherwise when playing from memory the performer may be at variance with the pianoforte accompaniment.

Remember that errors, when once contracted, are exceedingly difficult to eradicate.

TUNING. BANJO AND ZITHER-BANJO.

The Banjo is an instrument of sixteen foot tone, that is to say the notes *sound an octave lower than written*.

As before mentioned, all banjo music is written in the treble clef.

The diagram shows the tuning for a Banjo and Piano. The Banjo part is written on a single treble staff. Above the staff, the notes C, G, B, D, and G are marked. Below the staff, the strings are labeled: 4th string, 3rd, 2nd, 1st, and 5th. The Piano part is written on a grand staff (treble and bass). The notes for the Piano part are: C (bass), G (bass), B (bass), D (treble), and G (treble).

Where a piano is not available, tune the 3rd string in unison with the 4th string stopped at the seventh fret, the second in unison with the third string stopped at the fourth fret, the first in unison with the second stopped at the third fret, and the fifth in unison with the first stopped at the fifth fret.

ELEVATED BASS.

It is advisable in some pieces to tune the 4th or Bass String to D, all notes above the D, will be then found 2 frets nearer to the Nut, in unison with the 1st String.

For example E, is made on the second fret, F, on the third fret and so on.

It is always signified at the commencement of the piece, when the Bass is to be elevated.

BASS ELEVATED.

OR TUNE 4th TO D.

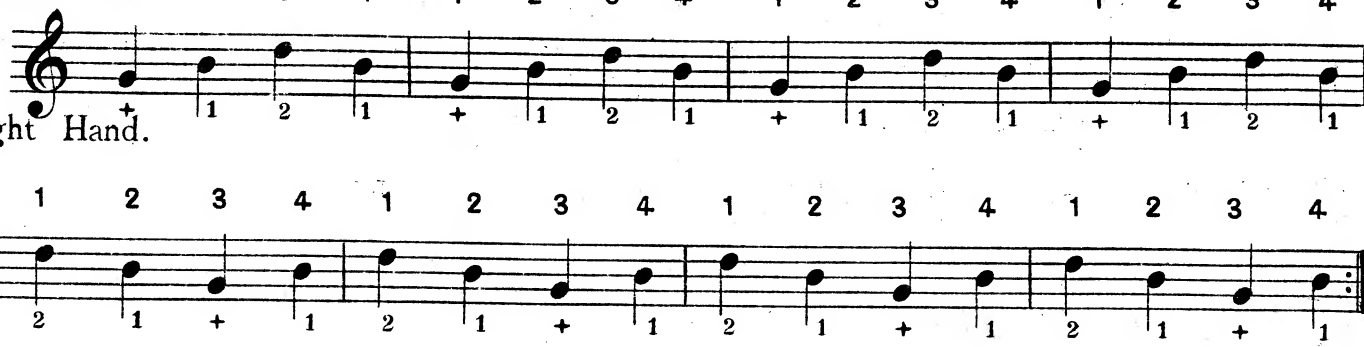



The pupil having tuned his instrument will now commence with —

EXERCISES.

ON THE OPEN STRINGS.

COUNT. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Nº 1. 

Nº 2. 

The above exercises should be practised until the right hand can produce a full and clear tone.

DIATONIC SCALE IN C.

21

Ascending.

L.H. FINGERS.

On 4th String. On 3rd String. On 2nd String. On 1st String. On 5th or Thumb string. On 1st String.

FRETS. 0 2 3 4 5 7 9 10

Descending.

L.H.

On 1st String. On 5th or Thumb string. On 1st String. On 2nd String. On 3rd String. On 4th String.

FRETS. 10 9 7 5 3 2 1 0

The above scale is intended to teach the beginner the notes upon the fingerboard of the Banjo, and should be practised saying the notes aloud as they are made.

The Student should then exercise his memory by endeavouring to make any desired note, testing his accuracy by reference to the above. He will then pass on to the: -

CHROMATIC SCALE IN C.

Ascending in Sharps.

L.H.

On 4th String. 3rd String. 2nd String.

FRETS. 0 1 2 3 4 5 6 7 8 9 10

Descending in Flats.

L.H.

1st String. 5th or Thumb string. 1st String. 2nd String.

FRETS. 10 9 8 7 6 5 4 3 2 1 0 10 9 8 7 6 5 4 3 2 1 0

DIAGRAMS OF THE SIMPLE CHORDS IN C.

NUT....

Three fretboard diagrams illustrating simple chords in C major:

- Chord 1 (C major):** Notes C (1), E (2), G (1).
- Chord 2 (A major):** Notes A (2), C (1), E (4).
- Chord 3 (F major):** Notes F (4), A (1), C (2).

Below each diagram is a musical staff showing the notes and fingerings for the chord.

EXERCISE IN C MAJOR

1st BANJO. L.H. R.H.

2nd BANJO. R.H.

After learning the top line, the student should practise the second line, which gives the chords with their bass notes.

EXERCISE IN DOTTED NOTES IN C.

23

1st BANJO. L.H. R.H.

2nd BANJO.

FINE

D.C.

The dotted notes must be well marked.

EXERCISE IN TRIPLETS.

(SEE PAGE 4.)

Four staves of music in G major, 2/4 time. The first staff contains two measures of triplets of eighth notes. The second staff contains two measures of triplets of eighth notes, followed by a first ending bracket labeled '1.B.' and a repeat sign. The third staff contains two measures of triplets of eighth notes, followed by a second ending bracket labeled '2.P.' and a repeat sign. The fourth staff contains two measures of triplets of eighth notes, followed by a first ending bracket labeled '1.B.' and a repeat sign. The piece concludes with a double bar line.

EXERCISE.

FOR STRENGTHENING THE FINGERS OF THE RIGHT HAND.

Four staves of music in G major, 2/4 time. The first staff is labeled 'L.H.' and 'R.H.' and contains two measures of eighth notes. The second staff contains two measures of eighth notes. The third staff contains two measures of eighth notes. The fourth staff contains two measures of eighth notes. The piece concludes with a double bar line and the initials 'D.C.'.

DIAGRAMS OF THE SIMPLE CHORDS IN F.

NUT...

* 3 Barré

* This chord is made by laying the first finger of the left hand across the 1st, 2nd and 3rd strings at the third fret. (See Barré explained *p. 33*.)

EXERCISE. IN THE KEY OF F.

1st BANJO.

2nd BANJO.

* 3 Barré

3 Barré

This exercise should be practised until the changes can be readily executed without stopping between the bars.

The complete scale and a more advanced study in this key will be found on *p. 64*.

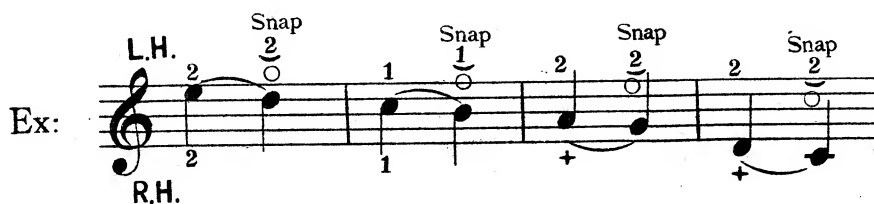
THE SNAP AND DOUBLE SNAP.

27

The left hand occasionally, to facilitate execution, will pull a string.

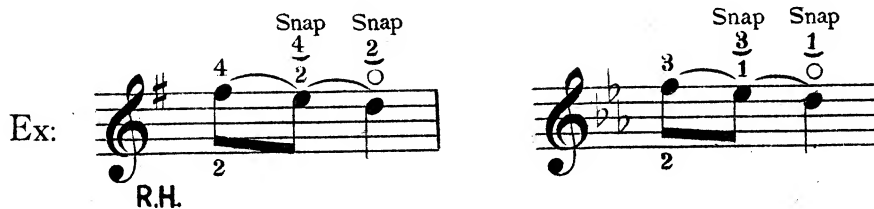
This movement is called a *snap*, and is shown by the sign \smile placed under a figure, denoting the left hand fingering:

The finger indicated pulls the string.



The *double snap* is the same movement only performed with *two* fingers which must be placed on the string at the same time.

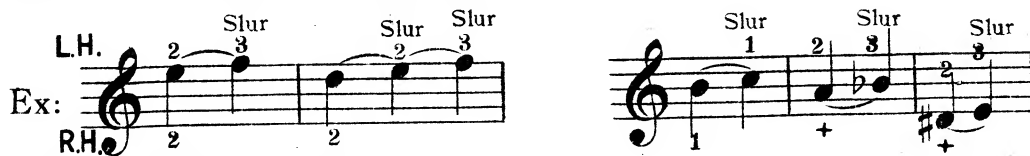
The lower note must be held until the higher note has been snapped when that in turn must be snapped too.



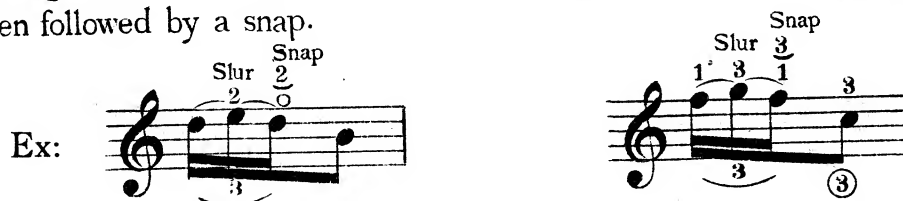
THE SLUR.

This is indicated by the sign \frown being placed over or below two notes.

The first note is picked in the usual manner by the right hand, the second note being smartly *struck* or *hammered* by the proper finger of the left hand, the note being produced while the string is vibrating.



The slur is often followed by a snap.



Detroit Jig. Essex' Jig. Mosquito Polka. Darkies' Dream. Banjo Polka. &c: illustrate the Slur and Snap, and Double Snap effectively.

SLIDE.

The slide is performed by gliding a finger of the left hand over the frets from one note to another.

In advanced playing great use is made of the slide, and the importance of it will be still further dwelt upon, and explained in "How to produce singing tone." page. 37.

The following examples show how the slide is indicated in Banjo Music.



It will not be always expedient to strike the second note, sufficient sound being made by the finger firmly stopping at it.

"Cocoanut Dance," "Violet Mazurka," "Minuet," "Darkies' Dream," "Armstrong's Mazurka." &c. illustrate the Slide effectively.

It must be left to the discretion of the player whether the second note is to be struck when reached.

THE RASP OR DRUM SLIDE.

The Rasp is performed by the nails of the Right Hand passing through the strings from the lowest note to the highest.

The best way to practise it is to close the fingers into the palm of the hand, and then open them suddenly across the strings in the order 4.3.2.1.

Each finger nail sounding all the strings one after another.



The Rasp and Drum Slide are found in "Shaeffer's Solo Jig" the "Marche Zouave" and other pieces.

ROLLING.

The following exercises should be practised slowly at first, and with the utmost attention to time, until great rapidity is acquired.

COUNT. 1 2 3 4 1 2 3 4 1 2 3 4

1.

1 2 3 4

2.

3.

4.

Cigarette Polka, Shaeffer's Jig, and Mississippi Breakdowns, may here be studied as good illustrations of Rolling playing.

ARPEGGIO PLAYING.

31

Is the production of the notes of a chord in succession, and not simultaneously.

The Student will find the following exercises useful, and should practise them until perfect smoothness, combined with rapidity is attained.

ARPEGGIO PRACTICE.

1st BANJO.

2nd BANJO.

The musical score consists of four systems of two measures each. Each system is written for two staves: the 1st Banjo (top) and the 2nd Banjo (bottom). The 1st Banjo staff contains melodic lines with arpeggios, while the 2nd Banjo staff contains harmonic accompaniment. Fingering numbers (1, 2, 4) are indicated above the notes. The exercises are organized into four systems, each with two measures. The first system shows a C major arpeggio in the 1st Banjo and a C major chord in the 2nd Banjo. The second system shows a D major arpeggio in the 1st Banjo and a D major chord in the 2nd Banjo. The third system shows an E major arpeggio in the 1st Banjo and an E major chord in the 2nd Banjo. The fourth system shows a G major arpeggio in the 1st Banjo and a G major chord in the 2nd Banjo. The exercises are designed to be played in succession, with the 1st Banjo playing the arpeggio and the 2nd Banjo playing the chord simultaneously.

EXERCISE 2.



POSITION

BARRÉ AND POSITION-BARRÉ.

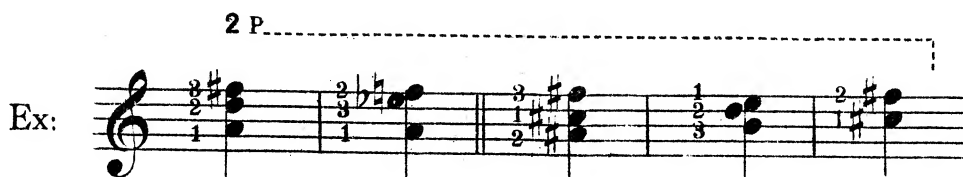
A Position, (Fig. 3.) is where two or more fingers of the left hand are placed upon the strings at different frets.

The fret the *first* finger falls upon, determines the position.

The *tips* only of the fingers must stop the strings and *no finger must touch another string*.

It is indicated by a numeral and the letter P.

E. G:— 1P. or 1 Pos. 2P. &c:



Barré, (or bar) is produced by laying the first finger across two or more strings at the fret indicated by the number.

In very rare cases another finger may be used to execute the Barré, but where possible the first should be used.

It is indicated by a numeral and the letter B.

E. G:— 1B. 2B. 3B. &c:



Position - Barré. (Fig. 4.) is neither a *Position* or a *Barré*, but as its name implies, a combination of both.

The fret the first finger falls upon, as in both the above cases, determines the Position-Barré

The examples given are some of the various forms of *chords* which may be met with

Ex: 1.

2 P.B. 4 P.B. 5 P.B. 7 P.B.

In the second example it is endeavoured to illustrate the Position-Barré applied to Position playing.

The first finger takes the place of the nut, and the other fingers stopping the strings beneath it, do away with the necessity for rapid shifting up and down the fingerboard.

Ex: 2.

7 P.B.

The same passage in the 8 P.B.

8 P.B.

The Student should diligently practise the following series of Positions. Position - Barré, and Barrés, which will be found a most valuable lesson both for the eye and hand.

EXERCISE IN $\frac{3}{4}$ TIME.

INTRODUCING THE USE OF THE FOUR FINGERS OF THE LEFT HAND.

POSITION, BARRÉ AND POSITION-BARRÉ.

COUNT. 1 & 2 & 3 & 1 2 3 1 & 2 & 3 & 1 2 3 1 & 2 & 3 &

1st BANJO.

2nd BANJO.

1 2 3 1B. 1 3 3 2 3 1 3 3 4 3

2 PB 2B. 1 & 2 & 3 & 1 2 3

2 PB FINE.

3 PB 3B. 2 PB

D.C.

HOW TO PRODUCE SINGING TONE.

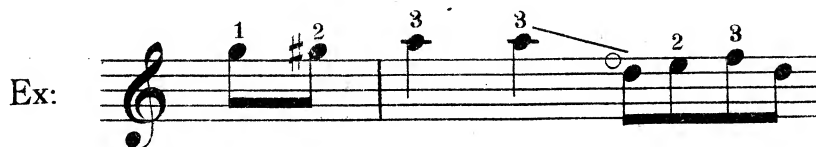
37

Much of the effect of Banjo Music is often lost through the player withdrawing his fingers from stopped notes, the moment they have been sounded.

They should be retained upon the string until it becomes absolutely necessary to remove them in order to make some other note.

While a finger is held upon a string, that string continues *to sing* or vibrate the note which has been sounded.

For example in the "Minuet."

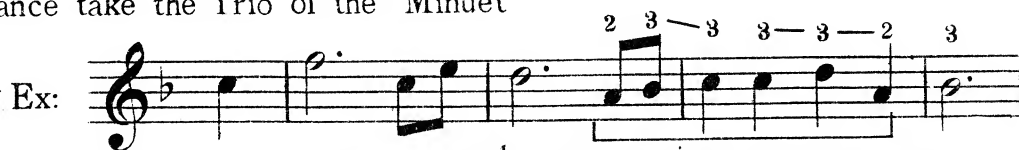


The first finger should stop the G, then, without removing it, the second finger should stop the G#, the third finger should then stop the A, without removing either of the other fingers, and while the string is vibrating the A, the third finger should be drawn back over the frets, to about the second fret, and the open D sounded.

This will give a slide and legato effect, where otherwise it would have been staccato, and quite out of keeping with the intention of the composer.

Another effect which can often be obtained with great advantage is to sometimes take notes upon the second, third, or bass strings, which in the ordinary way would *not* be played upon those strings.

For instance take the Trio of the "Minuet"



if the notes from A to A, are made upon the 3rd string, sliding from one note to another, with vibrato effect, (see p.52.) it will be found to produce a singing tone.

The Student should carefully cultivate playing as much as possible in this style, the Banjo giving, *naturally*, such a staccato effect.

The "Darkies Dream" affords a very good illustration of the legato and staccato style of playing; the introduction requiring all the sustained tone possible, whereas the dance should be crisp and marked, thus affording a complete contrast.

The following pieces further illustrate these remarks.

"Cocoanut Dance." "Idyll in F." "Wedding Bells." "Darkies' Dawn." "Blue Eyes."

EXERCISE.

Tune 4th to D.
(See page 20.)

IN $\frac{3}{4}$ TIME.

A. D. CAMMEYER.

The musical score is written for a single melodic line in G major (one sharp). The time signature is 3/4. The piece consists of ten staves of music. The notation includes eighth notes, quarter notes, and chords. Performance instructions are placed above the staff lines, indicating first and second endings (1.P., 2.P., 3.P., 4.P., 5.P.B., 12.B.) and first and second endings (1.B., 2.B., 3.B., 4.B.). The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

39

1st
BANJO.

2nd
BANJO.

FINE.

D.C.

RIGHT HAND DOUBLE FINGERING.

Many effects upon the Banjo, extremely difficult, in the ordinary style of right hand fingering, can be rendered with comparative ease with the assistance of another finger.

For instance a succession of the same notes, runs, &c: sound clear and crisp when this mode of playing them is introduced.

The rule is: – thumb and first finger *alternately* for the 2nd 3rd & 4th strings, and 2nd and 1st fingers alternately for the first string.

Sometimes the *thumb* and first finger may be used alternately on the first string as in Morley's "Polka in C," "C Minor Jig." &c:

EXERCISE IN RIGHT HAND DOUBLE FINGERING

IN RUNNING PASSAGE.

The exercise consists of two staves of music in G major (one sharp). The first staff shows a running passage of eighth notes with fingerings: 1, 2, 1, 2, 1, 2, 1, 2. The second staff continues the exercise with more complex fingerings including 4th and 2nd fingers. Plus signs (+) indicate where the thumb and first finger alternate on the same string.

All the Scales in this work will be found fingered in this manner, and time will be well spent in mastering it.

"Darkies Patrol." "Badminton March." "Polka in C." "Darkies Dawn?"

"Heel and Toe Polka." "C Minor Jig." &c: illustrate the advantages of this method.

EXERCISE IN RIGHT HAND DOUBLE FINGERING.


41

FOR FIRST AND FIFTH STRINGS.

COUNT. 1 2 3 4 1 2 3 4

L.H. 


R.H. + 2 1 + + 2 1 + + 2 1 + + 2 1 + + 2 1 + + 2 1 + + 2 1 +




EXERCISE IN RIGHT HAND DOUBLE FINGERING.

FOR TRIPLETS ON FIRST AND FIFTH STRINGS.

COUNT. 1 & 2 & 1 & 2 & 1 & 2 &


L.H. 


R.H. + 2 1 + + 2 1 + + 2 1 + + 2 1 + + 2 1 + + 2 1 + + 2 1 +





EXERCISE IN RIGHT HAND DOUBLE FINGERING.

ON FIRST, SECOND AND THIRD STRINGS.

R.H. 







EXERCISE IN RIGHT HAND DOUBLE FINGERING.

ON THE FOURTH STRING.

COUNT. 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

EXERCISE IN RIGHT HAND DOUBLE FINGERING.

ON ALL THE STRINGS.

COUNT. 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

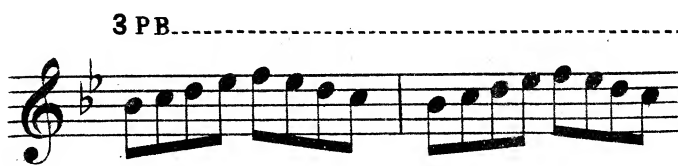
1 2 3 4 1 2 3 4

EXERCISE FOR BOTH HANDS.

BRINGING THE BARRÉ INTO PROMINENT USE.

No break should be made between the different Keys.

Move the first finger up fret by fret.



EXERCISE

FOR RAPID PLAYING AND STRETCHES,
SHOWING THE USE OF BOTH STYLES OF FINGERING.

The exercise consists of six staves of music, all in treble clef and 2/4 time. The key signature is one sharp (F#), indicating D major or D minor.

- Staff 1:** Features a series of eighth and sixteenth notes with various fingering numbers (1, 2, 3) and plus signs indicating breath or phrasing points.
- Staff 2:** Continues the melodic line with similar fingering and phrasing markings.
- Staff 3:** Ends with a double bar line and the word "FINE.".
- Staff 4:** Labeled "7 P." and "5 P." at the beginning, indicating phrasing. It contains slurs over groups of notes and specific fingering.
- Staff 5:** Labeled "1B" and "7 P." at the beginning, indicating a first ending and phrasing. It includes slurs and fingering.
- Staff 6:** Labeled "5 P." at the beginning, indicating phrasing. It ends with a double bar line and the word "D.C." (Da Capo).

HARMONICS.

Are tones produced by causing a string to vibrate in sections, and are caused by laying the fourth finger of the left hand gently on the string, (not pressing to the fingerboard,) at either the 5th 7th 12th (or 17th for the the thumb string) 19th & 24th frets, and as the string is struck by a finger of the right hand, the fourth finger must be quickly removed.

Where Harmonics are intended to be used, the abbreviation "Har" is placed over the note.

Har 12 Har 12 Har 12 Har 12 Har 17 Har 12 Har 12 Har 7 Har 7 Har 7 Har 12 Har 12 Har 12

Har 24 Har 24 Har 24 Har 24 Har 17 Har 12 Har 12 Har 19 Har 19 Har 19 Har 19 Har 12 Har 17

Harmonics are also produced at the 4th, 9th & 16th, frets but the vibration is not so distinct and loud.

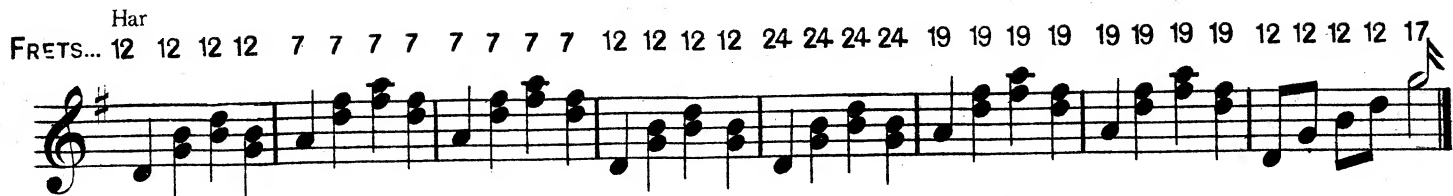
Har 4 Har 4 Har 4 Har 9 Har 9 Har 9 Har 16 Har 16 Har 16

The Harmonics at the 7th, 12th, 17th, & 19th Frets sound an octave above the open strings.

The Harmonics at the 4th, 5th, 9th, & 24th Frets sound two octaves above,

EXERCISE. IN HARMONICS.

TUNE 4th TO D.



The Entire Chromatic Scale may be produced in Harmonics.

The Natural or Harmonic octave of each open string is at the 12th fret, (except the 5th string where it is found at the 17th) consequently if a string be stopped at *any fret*, its octave, either natural or harmonic, will be found 12 frets above.

As the left hand is in use to stop the note, the right hand is compelled to touch and vibrate the string to produce the Harmonic.

To do this: — extend the first finger, and place its tip lightly on the string 12 frets from where the note is stopped, have the thumb well drawn back under the hand, vibrate the string with the thumb, and quickly raise the finger, when the Harmonic of that note will be produced.

EXERCISE. IN MAKING HARMONICS AT ANY FRET.



EXERCISE IN DOUBLE STOPS

47

ON THE FIRST TWO STRINGS

USING ONLY THE FIRST AND SECOND FINGERS OF THE RIGHT HAND.

The musical exercise consists of four staves, each containing a series of double stops (chords) on the first two strings of a banjo. The notation includes fingerings (1, 2) and specific labels for each chord or interval: 5PB, 1B, 5P, 3B, 3PB, 6P, 6B, 6PB, 4B, 4P, 10B, 6P, 6B, 4PB, 5B, 8P. The chords are written in treble clef with a key signature of one sharp (F#).

TO STRETCH THE FINGERS FOR MAKING DIFFICULT CHORDS.

As the intervals on the Banjo are so great, it is necessary to practise the left hand to govern as many frets as possible, without having to shift the hand.

The third finger being the weakest, demands special attention.

It will be found easier to acquire a stretch if, in making a chord, *the little finger be placed first* upon the fret, and the others added.

The following are a few difficult chords which are met with, requiring special training to accomplish them and produce a good tone at the same time.

EXERCISE.

1.

15P 14P 13P 12P 11P 10P 9P 8P 7P 6P 5P 4P 3P 3P 2P 1P 3P 3PB

The musical exercise consists of 15 measures, each containing a specific fingering pattern. The measures are labeled with their respective positions: 15P, 14P, 13P, 12P, 11P, 10P, 9P, 8P, 7P, 6P, 5P, 4P, 3P, 3P, 2P, 1P, 3P, and 3PB. The notation includes various fingerings (1-4) and articulations (accents, slurs) to guide the performer. The exercise is written on a single staff with a treble clef and a key signature of one flat (B-flat).

EXERCISE.

2.

8P. 8PB. 7P. 7PB. 6P. 6PB. 5P. 5PB.

4P. 4PB. 3P. 3PB. 2P. 2PB. 1P. 1PB.

EXERCISE.

3.

3PB 1PB. 2PB. 3PB. 3PB. 4PB. 5PB. 6PB.

6PB. 7PB. 8PB. 9PB. 9PB. 10PB. 11PB. 12PB. 11PB. 10PB. 9PB.

8PB. 7PB. 6PB. 5PB.

4PB. 3PB. 2PB. 1PB. 3PB.

ACCOMPANIMENTS

IN ALL THE KEYS,- MAJOR AND MINOR.

	Tonic.	Subdominant.	Dominant.	Tonic.
C MAJOR.				
A MINOR.				
G MAJOR.				
E MINOR.				
D MAJOR.				
B MINOR.				
A MAJOR.				
F# MINOR.				

E MAJOR.

C# MINOR.

F MAJOR.

D MINOR.

Bb MAJOR.

G MINOR.

Eb MAJOR.

C MINOR.

Ab MAJOR.

F MINOR.

VIBRATO.



Is causing a note to sing in broken wave like tones, and is one of the most beautiful and expressive effects that can be produced on any stringed instrument.

It is obtained on the Banjo or Zither - Banjo by stopping the note very firmly with the tip of the finger, and whilst keeping the forearm, hand, and wrist perfectly rigid, move the same quickly in a parallel direction with the fingerboard.

Chords of three and four notes can also be treated in the same manner.

SCALES MAJOR AND MINOR.



The following pages will be found to contain all the most useful Major scales, with their relative Minors, properly fingered for both left and right hand.

Chords in both keys then follow, which are most likely to be met with in accompaniments.

A Study then puts the students knowledge to an agreeable test, and the whole forms an advanced course of instruction, which will prove equally beneficial to the Amateur or Professional alike.

KEY OF C MAJOR.

C MAJOR.

Handwritten musical notation for the C Major scale. The L.H. (Left Hand) is on a treble clef and the R.H. (Right Hand) is on a bass clef. Both hands show the scale from C1 to C8 with fingerings: L.H. (2, 3, 4, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1) and R.H. (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The R.H. notation includes '+' signs between some notes.

KEY OF A MINOR.

A MINOR.

Handwritten musical notation for the A Minor scale. The L.H. (Left Hand) is on a treble clef and the R.H. (Right Hand) is on a bass clef. Both hands show the scale from A1 to A8 with fingerings: L.H. (2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1) and R.H. (+, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The R.H. notation includes '+' signs between some notes.

USEFUL ACCOMPANYING CHORDS.

Handwritten musical notation for useful accompanying chords. The top staff shows chords in C Major: C major (C-E-G), F major (F-A-C), C minor (C-Eb-G), F minor (F-Ab-C), and C major (C-E-G). The bottom staff shows chords in A Minor: A minor (A-C-E), D minor (D-F-A), A minor (A-C-E), D minor (D-F-A), A minor (A-C-E), D minor (D-F-A), A minor (A-C-E), D minor (D-F-A), A minor (A-C-E), D minor (D-F-A), and A minor (A-C-E). Fingerings are indicated for each chord.

STUDY.

Handwritten musical notation for study exercises. The top staff shows a sequence of chords in C Major: C major (C-E-G), F major (F-A-C), C minor (C-Eb-G), F minor (F-Ab-C), and C major (C-E-G). The middle staff shows a sequence of chords in A Minor: A minor (A-C-E), D minor (D-F-A), A minor (A-C-E), D minor (D-F-A), A minor (A-C-E), D minor (D-F-A), A minor (A-C-E), D minor (D-F-A), A minor (A-C-E), D minor (D-F-A), and A minor (A-C-E). The bottom staff shows a sequence of chords in C Major: C major (C-E-G), F major (F-A-C), C minor (C-Eb-G), F minor (F-Ab-C), and C major (C-E-G). Fingerings are indicated for each chord.

KEY OF G MAJOR.

(ONE SHARP F.)

G MAJOR.

L.H. R.H.

1 + 1 + 2 1 2 + 2 1 2 1 2 1 2 1 2 1 2 1 2 + 2 1 2 + 1 + 1

KEY OF E MINOR.

(ONE SHARP F.)

E MINOR.

L.H. R.H.

1 + 1 + 1 + 2 1 2 + 2 1 2 1 2 1 2 1 2 + 2 1 2 + 1 + 1 + 1

USEFUL ACCOMPANYING CHORDS.

7PB. 4PB. 2P. 5PB. 6PB.

7PB. 8PB. 9PB. 2P.

STUDY.

7P. 12B. 5PB. 9PB.

7B. 10P. 12PB. 2P. 7P. 10PB.

8P. 12PB. 2B. 12B.

KEY OF D MAJOR.

(TWO SHARPS F & C.)

D MAJOR.

Handwritten musical notation for the D Major scale. The L.H. part is on a treble clef with a key signature of two sharps (F# and C#). The R.H. part is on a bass clef with the same key signature. Both parts show the scale ascending and descending with fingerings indicated by numbers 1-4 and '+' for natural notes.

KEY OF B MINOR.

(TWO SHARPS F & C.)

B MINOR.

Handwritten musical notation for the B Minor scale. The L.H. part is on a treble clef with a key signature of two sharps (F# and C#). The R.H. part is on a bass clef with the same key signature. Both parts show the scale ascending and descending with fingerings indicated by numbers 1-4 and '+' for natural notes.

USEFUL ACCOMPANYING CHORDS.

Handwritten musical notation for useful accompanying chords. The first row shows chords labeled 2 P.B., 1 P.B., and 2 P.B. The second row shows chords labeled 3 P., 7 P.B., 6 P., and 2 P.B. Each chord is shown in a specific voicing on a treble clef staff.

STUDY.

Handwritten musical notation for study exercises. The first row shows exercises labeled 2 P., 4, 2 P., 7 P., and 1 P.B. The second row shows exercises labeled 4, 2 P., 14 P., 7 P.B., 11 P.B., and 2 P. The third row shows exercises labeled 3 P., 7 P.B., 2 B., and 2 P. Each exercise is a short melodic phrase on a treble clef staff.

A MAJOR.

L.H.

R.H.

KEY OF F# MINOR.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in a single voice line. The first staff contains the first two lines of the melody, and the second staff contains the next two lines. The melody is characterized by its simplicity and the use of triplets and sixteenth notes. The lyrics are written below the notes, and the piece concludes with a double bar line.

KEY OF E MAJOR.

(FOUR SHARPS F. C. G & D.)

E MAJOR.

L.H. 2 4 1 2 2 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 2 2 1 4 2

R.H. 1 + 1 + 1 + 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 + 1 + 1 + 1

KEY OF C# MINOR.

(FOUR SHARPS F. C. G & D.)

C# MINOR.

L.H. 1 3 1 3 1 3 1 2 1 2 4 1 3 1 3 1 2 1 4 2 1 2 1 3 1 3 1

R.H. 1 + 1 + 1 + 1 + 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 + 1 + 1 + 1

USEFUL ACCOMPANYING CHORDS.

4 P.B. 3 P.B. 1 P.B. 9 P.B. 9 P.B. 6 P.B. 6 P.B.

4 P. 5 P. 5 P. 4 P.B. 4 P.B. 4 P.B.

STUDY.

4 P.B. 4 P.B. 9 P.B. 4 P.B. 4 P.B. 4 P.B.

4 P.B. 4 P.B. 1 P.B. 4 P.B. 1 P.B.

6 P.B. 6 P.B. 11 P.B. 4 P.B.

KEY OF B MAJOR.

(FIVE SHARPS F.C.G.D & A.)

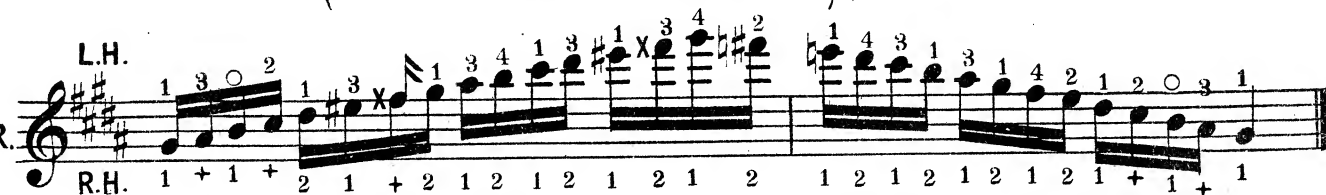
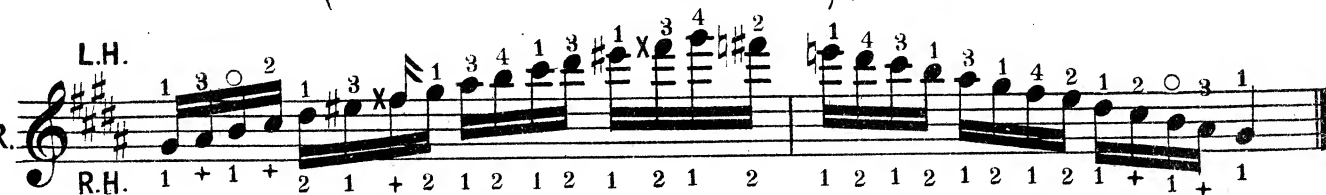
B MAJOR.

L.H.  R.H. 

KEY OF G# MINOR.

(FIVE SHARPS F.C.G.D & A.)

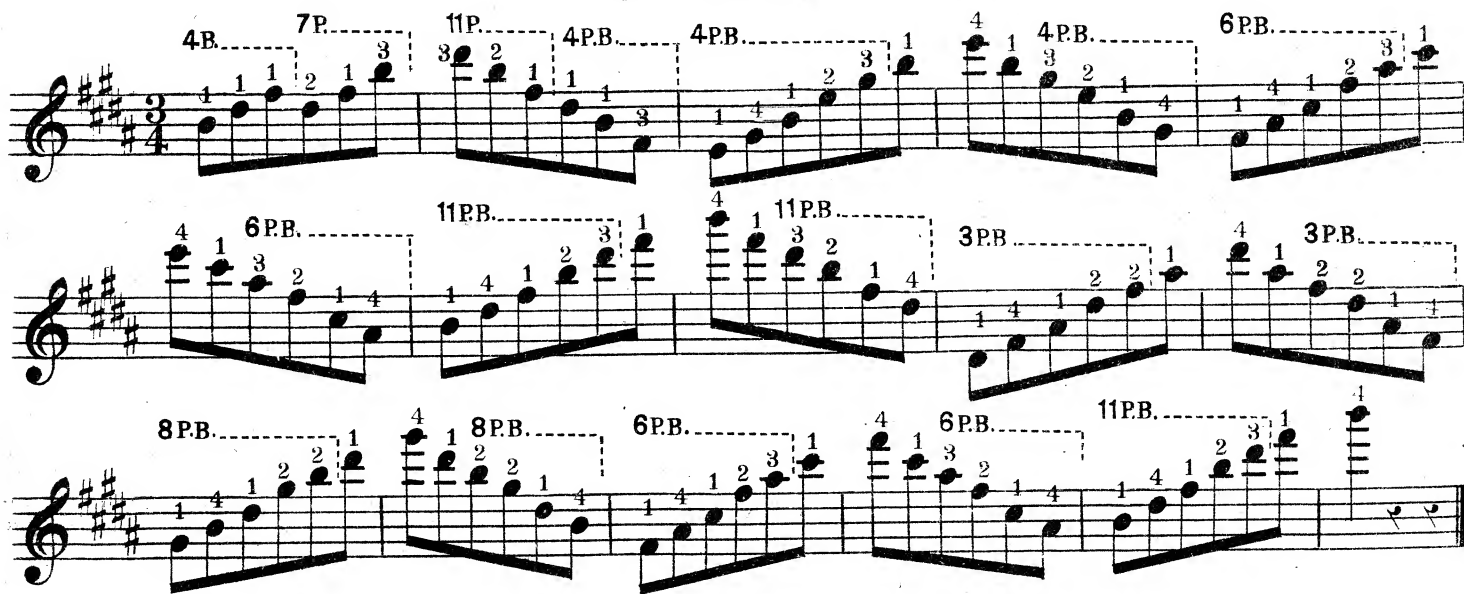
G# MINOR.

L.H.  R.H. 

USEFUL ACCOMPANYING CHORDS.



STUDY.



KEY OF G^b MAJOR.

(SIX FLATS B.E.A.D.G & C.)

G \flat MAJOR. L.H. R.H.

The musical notation for G-flat major is shown on a grand staff. The left hand (L.H.) part is written on a treble clef staff with a key signature of two flats (B-flat and E-flat). The right hand (R.H.) part is written on a bass clef staff with the same key signature. The L.H. part includes fingerings (1-4) and articulation marks (circles and pluses). The R.H. part includes fingerings (1-4) and articulation marks (pluses).

KEY OF E^b MINOR.

(SIX FLATS B.E.A.D.G & C.)

E \flat MINOR. L.H. R.H.

1 3 4 1 3 1 1 3 4 1 3 1 3 4 2 1 3 1 4 3 1 2 1 3 1 4 3 1

+ 1 + 1 + 1 2 1 2 1 2 1 2 1 2 1 2 1 + 1 + 1 + 1 +

USEFUL ACCOMPANYING CHORDS.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is written on a single staff in treble clef. Fingerings are indicated by numbers 1-4 above the notes. Pedal points are indicated by 'P.B.' above the staff, with the number of pedal points (1, 2, 3, 4, 6) and their duration (1, 2, 3, 4) specified above the pedal notes. The music is in a simple, folk-like style.

STUDY.

The image displays three staves of musical notation, likely for guitar, featuring various fingerings and positions (P.B., 1P., 3PB., 4PB., 5PB., 6PB., 8PB., 11PB.) indicated by numbers and brackets. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first staff contains five measures with fingerings 1, 4, 1, 2, 3, 1 and positions 6.P.B., 1, 6.P.B., 3PB., 4, 1, 3PB., 8PB., 2, 2, 1. The second staff contains five measures with fingerings 4, 1, 2, 2, 1, 4 and positions 8PB., 5PB., 2, 4, 2, 2, 4, 6PB., 1, 2, 3, 1, 4PB., 1, 6PB., 3, 2, 1, 4. The third staff contains five measures with fingerings 1, 4, 1, 2, 3, 1 and positions 11PB., 4, 1, 11PB., 2, 1, 4, 1P., 4, 1, 2, 3, 1, 4PB., 1, 3, 2, 1, 4, 6PB., 1, 2, 3, 1, 4, 4. The notation is presented in a clear, black-and-white format, suitable for educational or instructional purposes.

D \flat MAJOR.

The musical notation for D-flat Major is shown on a grand staff. The left hand (L.H.) is on the upper staff and the right hand (R.H.) is on the lower staff. The key signature is D-flat Major, indicated by two flats (B-flat and E-flat). The notation includes fingerings (1-4) and a 1 P.B. (First Position) bracket. The R.H. part includes plus signs (+) indicating specific fingerings or techniques.

KEY OF B^b MINOR.

B♭ MINOR.

L.H.

R.H.

[illegible]

KEY OF A^b MAJOR.

61

(FOUR FLATS B.E.A & D.)

A^b MAJOR. L.H. 1PB. 1 3 1 2 1 3 1 3 4 1 3 1 3 4 3 1 3 1 4 3 1 3 1 2 1 3 1
R.H. 1 + 1 + 2 1 + 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 + 2 1 + 1 + 1

KEY OF F MINOR.

(FOUR FLATS B.E.A & D.)

F MINOR. L.H. 4 1 3 1 2 3 1 3 4 1 3 4 2 1 4 3 1 3 1 2 1 3 1 4
R.H. 1 + 1 + 1 2 1 2 + 2 1 2 1 2 1 2 1 2 1 2 + 2 1 + 1 + 1 + 1

USEFUL ACCOMPANYING CHORDS.

4PB. 1PB. 2PB. 4P.
5PB. 1PB. 2PB. 4P.

STUDY.

1PB. 1B. 10PB.
5PB. 3P. 3PB. 1PB. 1B. 4P.
4P. 4P. 1PB. 1B.
10PB. 5PB. 3PB.
1PB. 1B. 2P. 2B. 1P. 4P.

[illegible]

KEY OF C MINOR.

C MINOR.

Handwritten musical notation for C Minor, featuring a treble clef, key signature of two flats (Bb and Eb), and a single melodic line. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with fingerings indicated by numbers 1-4.

The musical score is written on two staves in G major (one sharp) and 3/4 time. The first staff contains measures 1 through 10, and the second staff contains measures 11 through 20. The notation includes various chords and melodic lines with fingerings indicated by numbers 1-4. Above the first staff, the following labels are present: 3 P., 2 P., 3 P.B., 6 P., and 4 P. Above the second staff, the following labels are present: 3 P.B., 1 B., 6 P., 8 P.B., 3 P.B., and 3 P.B. The score concludes with a double bar line and a repeat sign.

The image displays three staves of musical notation for guitar, each containing several measures of music. The notation includes various chords and fingerings, with some measures marked with 'P.B.' (Palm Bending) and '1B.' (First Bending). The staves are arranged vertically, and the music is written in a key signature of one flat (B-flat) and a common time signature (C). The first staff starts with a '3P.' marking. The second staff contains '7P.B.', '6P.B.', '5P.B.', '3P.B.', and '3P.B.' markings. The third staff contains '4P.', '9P.', '9P.', '11P.', '7P.', '3P.', '3P.', and '1P.B.' markings. The notation includes various chords, fingerings, and bending techniques, with some measures marked with 'P.B.' (Palm Bending) and '1B.' (First Bending).

KEY OF B^b MAJOR.

(TWO FLATS B & E.)


B MAJOR.

The musical notation for B Major is shown on a single staff. The treble clef is used, and the key signature consists of two sharps (F# and C#). The melody line is written in a single voice, with fingerings indicated by numbers 1 through 4. The bass line is written in a single voice, with fingerings indicated by numbers 1 through 4. The notation includes various musical symbols such as notes, rests, and accidentals.

KEY OF G MINOR.

(TWO FLATS B & E.)

G MINOR.



L.H. R.H.

USEFUL ACCOMPANYING CHORDS.

STUDY.

The image displays three staves of musical notation for a waltz titled "The Merry Widow". The music is written in 3/4 time with a key signature of one flat (B-flat). The notation includes various musical exercises and patterns, each labeled with a specific fingering or pattern name:

- Staff 1:**
 - Exercise 1: Labeled "3P.B." (Third Position, Backward), featuring a sequence of eighth notes with fingerings 3, 1, 1, 1, 1, 3, 1, 1, 1, 1, 1.
 - Exercise 2: Labeled "2P." (Second Position), featuring a sequence of eighth notes with fingerings 1, 3, 2, 3, 4, 3, 1, 2, 3, 1.
- Staff 2:**
 - Exercise 3: Labeled "11P." (Eleventh Position), featuring a sequence of eighth notes with fingerings 3, 1, 2, 3, 2, 1, 3, 3, 1, 2, 2, 1.
 - Exercise 4: Labeled "10P." (Tenth Position), featuring a sequence of eighth notes with fingerings 3, 1, 2, 3, 2, 1, 3, 3, 1, 2, 2, 1.
 - Exercise 5: Labeled "8P.B." (Eighth Position, Backward), featuring a sequence of eighth notes with fingerings 3, 1, 2, 3, 2, 1, 3, 3, 1, 2, 2, 1.
 - Exercise 6: Labeled "7P.B." (Seventh Position, Backward), featuring a sequence of eighth notes with fingerings 3, 1, 2, 3, 2, 1, 3, 3, 1, 2, 2, 1.
 - Exercise 7: Labeled "5P." (Fifth Position), featuring a sequence of eighth notes with fingerings 3, 1, 2, 3, 2, 1, 3, 3, 1, 2, 2, 1.
 - Exercise 8: Labeled "3P.B." (Third Position, Backward), featuring a sequence of eighth notes with fingerings 3, 1, 2, 3, 2, 1, 3, 3, 1, 2, 2, 1.
 - Exercise 9: Labeled "3P.B." (Third Position, Backward), featuring a sequence of eighth notes with fingerings 3, 1, 1, 1, 1, 3, 1, 1, 1, 1, 1.
- Staff 3:**
 - Exercise 10: Labeled "4P." (Fourth Position), featuring a sequence of eighth notes with fingerings 3, 1, 2, 3, 2, 1, 3, 3, 1, 2, 2, 1.
 - Exercise 11: Labeled "8P.B." (Eighth Position, Backward), featuring a sequence of eighth notes with fingerings 3, 1, 2, 3, 2, 1, 3, 3, 1, 2, 2, 1.
 - Exercise 12: Labeled "6P." (Sixth Position), featuring a sequence of eighth notes with fingerings 3, 1, 2, 3, 2, 1, 3, 3, 1, 2, 2, 1.
 - Exercise 13: Labeled "5P." (Fifth Position), featuring a sequence of eighth notes with fingerings 3, 1, 2, 3, 2, 1, 3, 3, 1, 2, 2, 1.
 - Exercise 14: Labeled "3P.B." (Third Position, Backward), featuring a sequence of eighth notes with fingerings 3, 1, 2, 3, 2, 1, 3, 3, 1, 2, 2, 1.
 - Exercise 15: Labeled "2P." (Second Position), featuring a sequence of eighth notes with fingerings 3, 1, 2, 3, 2, 1, 3, 3, 1, 2, 2, 1.

KEY OF F MAJOR.

(ONE FLAT B.)

F MAJOR.

Handwritten musical notation for the F Major scale. The L.H. (Left Hand) part is on a single staff with a treble clef and a flat key signature (B-flat). It shows the scale ascending and descending with fingerings (1-4, 2-3, 3-2, 4-1, etc.). The R.H. (Right Hand) part is on a single staff with a treble clef and a flat key signature, showing the scale ascending and descending with fingerings (+1, +1, +1, +2, 1, 2, +2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, +1, 2, 1, 2, +2, 1, 2, +1, +1, +1, +).

KEY OF D MINOR.

(ONE FLAT B.)

D MINOR.

Handwritten musical notation for the D Minor scale. The L.H. (Left Hand) part is on a single staff with a treble clef and a flat key signature (B-flat). It shows the scale ascending and descending with fingerings (1, 3, 4, 2, 2, 2, 3, 1, 2, 3, 4, 2, 1, 1, 3, 2, 1, 2, 2, 4, 3, 1). The R.H. (Right Hand) part is on a single staff with a treble clef and a flat key signature, showing the scale ascending and descending with fingerings (+1, +1, +1, +1, +2, 1, 2, +2, 1, 2, 1, 2, 1, 2, 1, 2, +1, 2, +2, 1, 2, +1, +1, +1, +).

USEFUL ACCOMPANYING CHORDS.

Handwritten musical notation for useful accompanying chords. The first line shows chords for F Major: 5 P.B. (F major triad), 2 P.B. (D minor triad), and 5 P.B. (F major triad). The second line shows chords for D Minor: 2 P.B. (D minor triad), 7 P.B. (F major triad), 3 P.B. (D minor triad), 2 P.B. (F major triad), and 3 P.B. (D minor triad). Each chord is shown on a single staff with a treble clef and a flat key signature, with fingerings indicated above the notes.

STUDY.

Handwritten musical notation for study exercises. The first line shows exercises for F Major: 5 P. (F major triad), 3 P.B. (D minor triad), 2 P.B. (F major triad), and 7 P.B. (D minor triad). The second line shows exercises for D Minor: 8 P. (D minor triad), 6 P. (F major triad), 3 P.B. (D minor triad), and 9 P.B. (F major triad). The third line shows exercises for F Major: 2 P.B. (D minor triad), 7 P.B. (F major triad), and 5 P.B. (F major triad). Each exercise is shown on a single staff with a treble clef and a flat key signature, with fingerings indicated above the notes.

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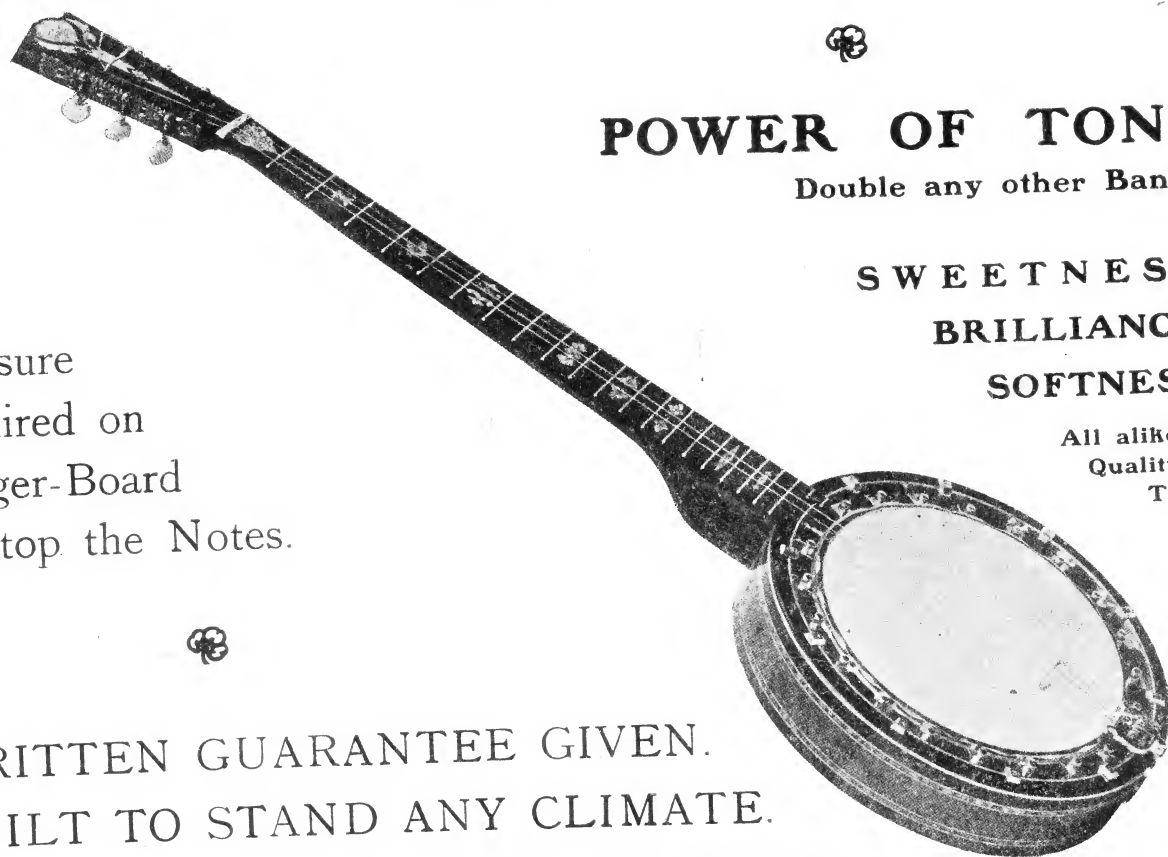
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